MUSI 522—*Graduate Review of Music History II*
Spring 2021

Tuesday & Thursday, 9:40-11:00AM

INSTRUCTOR:
Gregory Barnett
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TEXTS & RECORDINGS:
J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 10th ed. (New York: W. W. Norton, 2019)—**ML160 .G872 2019**

J. Peter Burkholder and Claude Palisca, eds., *Norton Anthology of Western Music*, 8th ed. (New York: W. W. Norton, 2019)—**MT91 .N67 2019, vol. 2 (Classic to Romantic) and vol. 3 (The Twentieth Century and After)**

J. Peter Burkholder and Claude Palisca, eds., *Norton Recorded Anthology of Western Music* (New York: W. W. Norton, 2019)—**MT91 .N672 2019, vols. 2 (Classic to Romantic) and 3 (The Twentieth Century and After)**

Oliver Strunk and Leo Treitler, eds., *Source Readings in Music History* (New York: W. W. Norton, 1998)—**ML160 .S89 1998b**

Richard Taruskin and Piero Weiss, eds., *Music in the Western World: a History in Documents* (New York: Schirmer, 1984)—**ML160 .M865 1984**

EVALUATION
letter-grading will be used throughout as follows:

> A—outstanding; B—competent & satisfactory; C—mediocre; D—poor & unsatisfactory; F—failing

Exam 1 (25%)—available through Canvas, Thursday, 2/18, through Sunday, 2/21

Exam 2 (25%)—available through Canvas, Thursday, 3/25, through Sunday, 3/28

Exam 3 (25%)—available through Canvas, Thursday, 4/29, through Sunday, 5/2

Attendance (25%)

COURSE DESCRIPTION:
MUSI 522 is a survey of Western music from the early classic era to the present. The aims of this course are 1) to become familiar with the musical genres and styles represented over the past 250+ years, 2) to develop critical listening skills that identify these genres and styles, and 3) to understand the artistic and historical circumstances in which these repertories were created.

ASSIGNMENTS:
Listening and reading assignments, detailed in the course outline below, are made on a weekly basis. The assigned reading and listening is drawn from the texts and recordings listed above. All of the reading materials, music scores, and recordings can be found in the Brown Fine Arts Library. The readings and scores drawn from sources outside of the textbook, however, can be found among the weekly file folders on the class Canvas site.

EXAMS:
The three examinations for this course each cover a style-period's worth of material; the second and third exams are not cumulative. You can expect three types of question on the exams: short answer, listening identification, and essay. Short-answer questions require definitions and historical context of specific terms or names introduced to you in the reading or in classes. Listening-identification questions require that you name the composer, approximate date of composition, and genre or style of a piece from your listening assignment. Here and elsewhere on the exams, spelling counts. The listening portion of the examinations may also include style identification of pieces not assigned in your weekly listening. The essay will consist of a single or multi-part question that you will answer in several paragraphs, citing specific composers, pieces, and music-historical concepts in support of your answer.

Exams must be taken at their scheduled time unless serious illness, mandatory religious observation, or some other circumstance recognized by the University prevents this.

DISABILITIES
Rice University is committed to equal opportunity for individuals with disabilities. In keeping with the university's mission to provide an unsurpassed education, Disability Support Services (DSS) provides accommodations and support services to students with disabilities.

Please contact me if you have a documented disability that may require some modification of seating, testing, or other class requirements so that appropriate arrangements can be made. Any such discussion will be strictly confidential.

If you have a disability but are not registered with DSS, I can help you with this, or you may contact DSS directly. The DSS office is located in the Allen Center, Room 111—telephone: (713) 348-5841; fax: (713) 348-5888; e-mail: adarice@rice.edu. Further information may be obtained at **http://dss.rice.edu/**.

COURSE OUTLINE
(may be subject to modification during the course of the semester)

Week 1, January 26-28

TOPICS: The mid 18th century: *Stil galant* and *Empfindsamkeit*
Gluck and "reform opera"

READING: Burkholder et al., 458-470; 486-513
Weiss & Taruskin, 301-02 (*Gluck's Operatic Manifesto*, 1769)

LISTENING: Gluck, *Orfeo ed Euridice*, Beginning of Act II, scene 1 [Anthology #113]
C.P.E. Bach, Sonata in A Major, mvt. 2, Poco adagio [Anthology #117]

Week 2, February 2-4

TOPICS: Symphony and concerto in the late 18th century
Mozart's *dramma giocoso*

READING: Burkholder et al., Chapter 23
Weiss & Taruskin, 298-300 (*Haydn's Duties*, 1761);
Strunk & Treitler, 1029-41 (Johann Friedrich Reichardt, *Personal Letters Written on a Trip to Vienna*, 1810)

LISTENING: Haydn, String Quartet, Op. 33, Nº 2, mvt. 4, Presto [Anthology #121d]
Haydn, Symphony Nº 88 in G Major, mvt. 1, Adagio – Allegro [Anthology #122a]
Mozart, *Don Giovanni*, Act I, scenes 1-2 [Anthology #127a-b]

Week 3, February 9-11

TOPICS: Beethoven and the classical style
Beethoven's "heroic style"; late Beethoven

READING: Burkholder et al., Chapter 24
Strunk & Treitler, 1193-98 (E. T. A. Hoffmann, *Beethoven's Instrumental Music*, 1813)

LISTENING: Beethoven, Piano Sonata in C Minor, "Pathétique," mvt. 1 [Anthology #129]
Beethoven, Symphony Nº 3, mvt. 1 [Anthology #130]

***Week 4*, February 16-18**
THURSDAY, FEBRUARY 18: EXAMINATION Nº 1

TOPICS: Berlioz and the program symphony
The 19th-century German symphonic tradition

READING: Burkholder et al., Chapter 25
Weiss & Taruskin, 377-80 (Richard Wagner, "Wagner's Beethoven," from *The Art Work of the Future*, 1849)

LISTENING: Franz Schubert, *Gretchen am Spinnrade*, D. 118 [Anthology #132]
Robert Schumann, *Im wunderschönen Monat Mai* [Anthology #133a]
Berlioz, *Symphonie fantastique*, mvt. 5 [Anthology #146]
Brahms, Symphony Nº 4 in E Minor, Op. 98, mvt. 4 [Anthology #155]

***Week 5*, February 23-25**

TOPICS: The *Lied* and small-scale genres for the piano

READING: Burkholder et al., Chapter 26
Weiss & Taruskin, 380-85 (*The "Music of the Future" Controversy*)
Strunk & Treitler, 1123-25 (François Fetis, *The Concert of Monsieur Chopin*, 1832)

LISTENING: Chopin, Nocturne in D-flat Major, Op. 27, Nº 2 [Anthology #139]
Liszt, *Trois études de concert*, Nº 3, "Un sospiro" [Anthology #140]
Clara Schumann, Piano Trio in G Minor, Op. 17 [Anthology #145]

***Week 6*, March 2-4**

TOPICS: Italian opera: Rossini, Donizetti, Bellini, and Verdi
Wagner, music drama, and the *Gesamtkunstwerk*

READING: Burkholder et al., Chapters 27-28
Weiss & Taruskin, 374-75 (*From the Writings of Wagner*)

LISTENING: Rossini, *Il barbiere di Siviglia*, Act II, scene 5: "Una voce poco fa" [Anthology #149]
Weber, *Der Freischütz*, Act II, finale [Anthology #152a-c]
Wagner, *Tristan & Isolde*, Prelude and Act I conclusion [Anthology #153a-b]
Verdi, *La Traviata*, Act III: scena and duet [Anthology #154a-e]

Week 7, March 9-11

TOPICS: Virtuoso personae and musical style
Liszt, Strauss, and the late-Romantic tone poem

READING: Burkholder et al., Chapter 29
Weiss & Taruskin, 388-90 (*Smetana and the Czech National Style*)
Strunk & Treitler, 1249-58 (Antonín Dvorák, *Music in America*, 1895)

LISTENING: Strauss, *Don Quixote*, Themes and Variations 1-2 [Anthology #162]
Beach, *Gaelic* Symphony, mvt. 2, Alla Siciliana [Anthology #167]

Week 8, March 16-18
("Sprinkle Day," no class Tuesday, March 16)

TOPICS: Case studies of "nationalist" composition
Gustav Mahler

READING: Burkholder et al., Chapter 30
Weiss & Taruskin, 390-96 (*The "New Russian School"*)

LISTENING: Musorgsky, *Boris Godunov*, Coronation scene [Anthology #158]
Mahler, *Kindertotenlieder*, Nº 1 "Nun will die Sonn' so hell aufgeh'n" [Anthology #170]
Dvořák, *Slavonic Dances*, Op. 46, Nº 1, Presto [Anthology #166]

Week 9, March 23-25
THURSDAY, MARCH 25: EXAMINATION Nº 2

TOPICS: Debussy and the Symbolists; Strauss and Expressionist opera
Stravinsky in Paris: the *Ballets Russes*

READING: Burkholder et al., Chapter 31
Weiss & Taruskin, 417-20 (*Debussy and Musical Impressionism*); 439-41 (Igor Stravinsky, "What I Wished to Express in 'The Rite of Spring,'" 1916)

LISTENING: Debussy, *Nocturnes*: Nº 1, *Nuages* [Anthology #173]
Scriabin, *Vers la flamme*, Poème pour piano, Op. 72 [Anthology #177]
Stravinsky, *The Rite of Spring*, excerpts: *Danse des adolescentes* & *Danse sacrale* [Anthology #184a-b]

Week 10, March 30-April 1

TOPICS: Schoenberg and Webern: atonality and serial technique; Berg's Violin Concerto; Neoclassicism

READING: Burkholder et al., Chapters 32-33
Strunk & Treitler, 1461-63 (Alban Berg, *Society for Private Music Performances in Vienna—A Statement of Aims*, 1919)
Weiss & Taruskin, 435-38 (Arnold Schoenberg, excerpt from *Composition with Twelve Tones*, 1941); 458-65 (Igor Stravinsky, "Some Ideas About My Octuor," 1924 & *Chronicles of My Life*, 1936)

LISTENING: Schoenberg, *Pierrot lunaire*, Op. 21, "Nacht" and "Enthauptung" [Anthology #172a-b]
Schoenberg, Piano Suite, Op. 25, Prelude and Minuet & Trio [Anthology #173a-b]
Berg, *Wozzeck*, Op. 7, Act III, scene 3 [Anthology #174a-b]
Stravinsky, *Symphony of Psalms*, mvt. 1 [Anthology #177]

Week 11, April 6-8
("Sprinkle Day," no class Thursday, April 8)

TOPICS: Bartók: modernist techniques and indigenous musical traditions
Britten, *Peter Grimes*

READING: Burkholder et al., Chapter 35
Strunk & Treitler, 1421-23 (William Grant Still, excerpt from *Horizons Unlimited*, 1957); 1441-42 (Béla Bartók, *The Relation of Folk Song to the Development of the Art Music of Our Time*, 1921)

LISTENING: Webern, Symphony, Op. 21, mvt. 1 [Anthology #183]
Bartók, *Music for Strings, Percussion and Celesta*, mvt. 3 [Anthology #187]
Britten, *Peter Grimes*, Act III, Scene 2: "To hell with all your mercy!" [Anthology #209]

Week 12, April 13-15

TOPICS: Music in Soviet Russia: Prokofiev and Shostakovich
American musical idioms: Ives and Copland

READING: Burkholder et al., Chapters 37
Weiss & Taruskin, 495-98 (*Music and Ideology*); 499-502 (*A Composer on Trial*)

LISTENING: Ives, *The Unanswered Question* [Anthology #188]
Shostakovich, Symphony Nº 5, Op. 47, mvt. 2 [Anthology #198]
Copland, *Appalachian Spring*, Variations on *'Tis the Gift to be Simple* [Anthology #203]

Week 13, April 20-22

TOPICS: Early experimental composition
Later Serialism
Mid-century systems and technology

READING: Burkholder et al., Chapter 38
Weiss & Taruskin, 483-87 (Henry Cowell, *New Musical Resources*, 1930)
Strunk & Treitler, 1339-41 (Edgard Varèse, "New Instruments and New Music," 1936); 1305-11 (Milton Babbitt, "Who Cares if You Listen?" 1958)

LISTENING: Messiaen, *Quartet for the End of Time*, mvt. 1 [Anthology #210]
Varèse, Poème électronique [Anthology #214]
Babbitt, *Philomel*, section 1 [Anthology #215]

Week 14, April 27-29
THURSDAY, APRIL 29: EXAMINATION Nº 3

TOPICS: Indeterminacy and Minimalism
Recent uses of the musical past; the Postmodern aesthetic

READING: Burkholder et al., Chapter 39
Strunk & Treitler, 1300-05 (John Cage, "Experimental Music," 1957); 1385-90 (Steve Reich, "Music as a Gradual Process," 1968; "Notes on the Ensemble," 1973); 1495-98 (Leonard Meyer, excerpt from *Music, the Arts, and Ideas*, 1967); 1504-08 (George Rochberg, "On the Third String Quartet," 1965)

LISTENING: Steve Reich, Come Out [Anthology #218]
Sheng, *Seven Tunes Heard in China*, Nº 1, *Seasons* [Anthology #217]
John Adams, *Short Ride in a Fast Machine* [Anthology #219]
Alfred Schnittke, Concerto Grosso Nº 1, mvt. 2, Toccata [Anthology #222]